

BULLETIN OF THE
ALLEN MEMORIAL ART MUSEUM
OF OBERLIN COLLEGE



Bodhisattva in Contemplation
(From the W. F. Bohn Memorial)

ORIENTAL ACQUISITIONS 1947 - 1948

Volume VI

Oberlin, Ohio, February, 1949

Number 1

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Weekdays, 1:30 P. M. to 4:30 P. M.
Evenings, 7:00 P. M. to 9:00 P. M. Except
Saturday and Sunday.

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Open free at all times.

Preface

This number of the Bulletin of the Allen Memorial Art Museum has a double purpose. It is, first of all, a catalogue of recent gifts and purchases in the field of Oriental Art and is, in this respect, a supplement to the number which precedes it. As such, it carries the grateful thanks of the college to all of the donors listed in it.

But it is more than a catalogue, for its principal purpose is to record two memorial gifts which have come to the college within the last year. The first of these is an outstanding group of three objects of Chinese Art presented to the college in memory of Dr. W. Frederick Bohn by one of his lifelong friends who wishes to remain anonymous. There could be no more appropriate memorial to Dr. Bohn for he was in every sense a lover of China and of things Chinese. During his many years of official connection with the college his efforts and interest on behalf of Oberlin in Shansi were second only to those which he devoted to his alma mater. To both he gave the richness of his experience and affection. As director of the museum, it is my personal privilege to extend to the donor the thanks of the college and of all the friends of Oberlin for the expression, in this anonymous gift, of the love and affection in which Dr. Bohn was held by all who knew him. To his memory and to the donor, this number of the bulletin is dedicated.

CLARENCE WARD, *Director*

The task of preparing this bulletin has not been mine alone. I have received invaluable help in identification, deciphering of inscriptions and in the solution of numerous other problems from Mr. Kojiro Tomita, Mr. A. G. Wenley and Mr. Howard Hollis. To these outstanding authorities in the oriental field I am deeply grateful for much of my information. I am also greatly indebted to my assistant, Miss Louise S. Richards, for her careful preparation of the manuscript for publication, and to our Oberlin College photographer, Mr. Arthur E. Princehorn, to whose care and skill the illustration of this and previous bulletins is due.

HAZEL B. KING, *Curator*

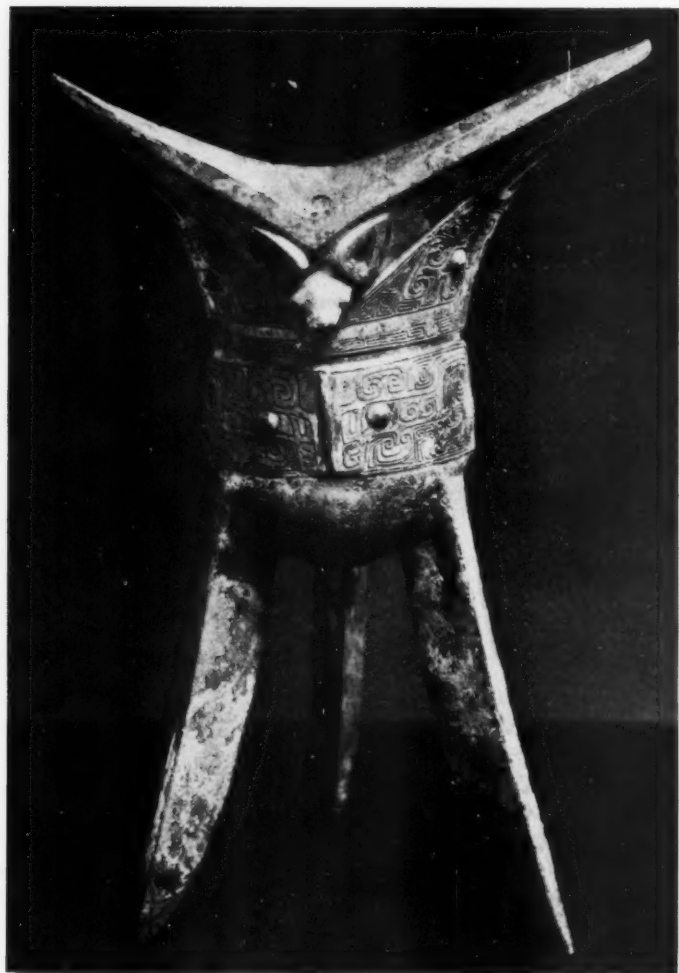


Plate 1
LIBATION CUP (*Chio* style)

LIBATION CUP (*Chio* style), bronze
Chinese, Shang dynasty, 1766-1122 B.C.

Of the three objects purchased for the memorial to Dr. W. F. Bohn the earliest is a Shang dynasty libation cup¹ (plates 1 and 2) recently brought to this country from China. It is said to have been excavated in the region of Anyang, the capital of the Shang rulers. Many Shang bronzes are powerful, even fear-inspiring, in design, such as the bell Oberlin acquired in 1946.² Others are brutal in shape, bristling with pointed spikes and embellished with bold, stylized animal forms in high relief. But the Oberlin cup shows a grace and subtle elegance not excelled in any period of Chinese art. It is ample evidence that the Shang artist had mastered the fusion of functional purpose with an exquisite refinement of design. A satisfactory balance between the widely spreading, asymmetrical lip is achieved by the equalizing spread of the three powerful feet. A graceful, fawn-like animal in high relief forms a focal point at the intersection of the angles of the double pointed lip. The legs and the lower section of the cup up to the emergence of the handle are undecorated, as is also a wide band around the lip. On the remaining portion a formal geometrical design is incised in low relief accented by an occasional raised dot. On the upper section of the handle there is a highly stylized animal head which may be a ram. The thin layer of jade green patina which the cup has acquired through long burial adds a rich contrast to the light silver tone of the bronze.

Mr. A. G. Wenley, director of the Freer Gallery of Art, has kindly deciphered the inscription (plate 3) which is on the inner side of the lip on the handle side of the cup. Our cup is one of a pair, the other is now at the Freer and both have the same characters. Mr. Wenley writes as follows: "I may say

¹48,290. *Chio*, bronze. Chinese, Shang dynasty (1766-1122 B.C.). Height 9 $\frac{3}{8}$ inches, width 6 $\frac{3}{4}$ inches, depth 4 inches. Anonymous gift.

²*Bulletin of the Allen Memorial Art Museum*, vol. IV, no. 1, pp. 13-15



Plate 2
LIBATION CUP (*Chio* style), side view



Plate 3
LIBATION CUP (*Chio* style), inscription

that the *chüeh*³ which we have here for inspection . . . has a two-character inscription corresponding to the modern characters *T'ien Ting*. From your photograph I gather that only the character *T'ien* appears on yours, and it is quite likely that the second character has been eroded away since it is a very simple one represented only by a thick dot, thus: ● Other bronzes bear inscriptions dedicating them to Father Ting, to T'ien Father Ting, etc., but I have been unable to find any with just the two characters as given on the one we have here. Your bronze seems to be a mate to the one we have examined, and in the light of our present rather incomplete knowledge I would have no hesitation in classifying it as of the Shang dynasty." If one looks at the bronze itself the rough outline of a large round dot is discernible directly below the character *T'ien*, which assures us that both the *chio* at the Freer and ours have the same inscription. In later correspondence Mr. Wenley writes, "I should be inclined to think that you are justified in believing that the character *Ting* existed in your inscription. *Ting* is the personal name of an individual . . . It is one of the ten celestial stems used in the sexagenary cycle. These characters were quite commonly used as personal names for the Shang dynasty sovereigns. It is not entirely clear just how the inscription should be taken as a matter of translation but I should suppose that it is entirely possible that the character *T'ien* might well have an honorific meaning."

³In reply to my question as to whether this style of cup should be called *chüeh* or *chio* Mr. A. G. Wenley writes, "The vessel to which you refer is perhaps more properly called a *chio*. As you know, most of these designations merely date from the Sung dynasty, conforming to the ideas of Sung scholars or Sung antiquarians as to proper nomenclature. These designations do, however, form a convenient way of describing the greater number of Chinese bronze forms."



Plate 4
BODHISATTVA IN CONTEMPLATION

BODHISATTVA IN CONTEMPLATION, limestone
Chinese, Northern Wei dynasty, 6th century A.D.

One of the worst of the many religious persecutions which haunt the history of China was that of the Emperor Tai Wu Ti (424-452). It is an example of the overzealousness of one who is converted late in life, and though he had some reason for his acts in the demoralized state of the priesthood of the time it hardly justifies the wholesale destruction which left practically no vestiges of Buddhist art or literature. On his death the Buddhist faith, strengthened by oppression, came into its own again and inspired some of the most deeply religious art of all time. Emperor Hsiao Wen Ti (471-499) moved the Wei capital from Ta Tung in Shansi to Loyang in Honan, and it was near here that the cave temples were begun. The most important among them are those of Lung-mên. The Oberlin relief¹ (plate 4) is said to have come from the second grotto on the right at Lung-mên which is called Pin Yang tung.²

This "Bodhisattva in Contemplation," as it is called, is majestic and yet humble. The expression of mingled sadness and comprehension is that of one who though having almost attained Buddhahood has chosen to forego Nirvana in order to help others on the way to enlightenment. A certain wistfulness permeates his features. He sits reposefully, resting his slender, archaic head lightly on the fingers of the left hand while the right hand lies relaxed on the right knee. The knees are widely separated and the feet are crossed gracefully at the ankles. The attenuated body is almost nude to the waist except for a handsomely designed shoulder cape with a scarf which is joined at the waist with a circular ornament and then draped back over the arms. Transparent drapery clings in even folds over the legs and an outer garment of the same is thrown back

¹48.288. Bodhisattva in Contemplation, oölitic limestone. Chinese, Northern Wei dynasty, 6th century A.D. Height 23½ inches, width 13½ inches. Reproduced: D. Carter, *Four Thousand Years of China's Art* (New York, 1948), p. 144. Anonymous gift.

²Mr. C. T. Loo tells us he visited the cave in 1923 at which time the relief was still in its place.

in cascades of rhythmically grouped pleats behind the lower part of the figure. The thirteen centuries since it was made have done little to erase the sensitive touch of the artist whose crisp cutting has been preserved, thanks to the fine-grained limestone of the region and its location. We feel most fortunate to be able to include this important sculpture in the memorial to Dr. Bohn.

LION, VEHICLE OF MANJUSRI, gilt bronze
Chinese, T'ang dynasty, 9th century A.D.

This spirited gilt bronze lion¹ (plate 5) represents the mount sacred to Manjusri and is the latest in date of the three pieces belonging to the W. F. Bohn Memorial. The figure of Manjusri, God of Wisdom, is missing, but we can see by the saddle bag and the opening on the back of the lion that he was there originally. Manjusri is most often shown brandishing a sword with which he severs the veil of ignorance that separates man from enlightenment, and the lion on which he rides reflects the spirit of his master. The proud and fearless bearing of the Oberlin lion gives ample proof of his fitness for the task. He stands erect, the right foot advanced as though marching at a stately, unhesitating pace. Conscious of his eminent mission, his head is held high, the chin is drawn back and his long pointed beard flows to the left. The body is compact and splendidly proportioned. The curls of his mane end in compressed volutes. The tail is long with gracefully curved tip. The decorative harness has broad, tasseled trappings and bells to announce his progress. The interest of T'ang sculptors in anatomy is clearly evident in the way this lion is modeled, though this modeling by no means decreases the unrivalled expression of that inner spirit so characteristic of earlier sculpture.

In an article in *Artibus Asiae*² on "Chinese Buddhist Bronzes

¹48.289. Lion, gilt bronze. Chinese, T'ang dynasty, 9th century A.D. Height 7½ inches, width 4½ inches, length 7¼ inches. Published: H. Münsterberg, "Chinese Buddhist Bronzes of the T'ang Period," *Artibus Asiae*, vol. XI, ½, pp. 40-42. repr.. Anonymous gift.

²Vol. XI, ½, pp. 40-42.



Plate 5
LION, VEHICLE OF MANJUSRI

of the T'ang Period" Mr. Hugo Münsterberg refers to our lion as follows: "We are very fortunate, however, in having at least one example of ninth century Buddhist bronze sculpture which, although not dated, may be assigned to this period on the basis of close stylistic and iconographical similarity to the Buddhist Wall Paintings at Wan Fo Hsia.³ . . . If the animal is compared to the one ridden by the Bodhisattva which was brought to Japan from Ch'ang-an in 847 A.D., there is little doubt that the more animated and forceful style of the bronze lion would suggest an earlier date in the ninth century. The vigor and monumentality of this animal is baroque in the best sense of the word and stands in striking contrast with the abstract, highly formalized treatment of the Toji Bodhisattva's."

To quote another source, Mr. Alfred Salmony writes, "All known sculptural examples of the lion are insignificant by comparison with the one here under discussion because they are small and less articulate . . . This bronze animal must have been part of an impressive cult-figure which perished during the Buddhist persecutions or political cataclysms because the surface of this bronze bears traces of a long sojourn in the ground. It remains one of the most important animal representations of the T'ang period. Its resemblance to the Wan Fo Hsia fresco alone would be sufficient to give it an outstanding place in Chinese history."

As early Christians were intermittently persecuted by Roman emperors, so the early Buddhists suffered under the varying allegiance of their Chinese rulers. Under some of them quantities of temples were built to honor the Buddha, and under others just as many were destroyed with all their contents. Even the priests and nuns were put to death. In times of persecution the zealous buried what treasure they could for safe-keeping until a ruler more inclined towards Buddhism appeared. Such must have been the fate of our lion. Only as these sequestered pieces are recovered from their hiding places can we realize the true quality of T'ang casting.

³Cf. Langdon Warner, *Buddhist Wall Paintings* (Cambridge, 1938), pl. XVIII and XX.



Plate 6
WOMAN TOMB FIGURINE

WOMAN TOMB

FIGURINE, terra cotta
Chinese, Northern Wei
dynasty, 386-534 A.D.

This charming grave attendant¹ (plate 6), with archaic smile and elongated body, comes from about the same period as the Bodhisattva described earlier. There is a gracious serenity about the entire figure with its quietly folded hands and relaxed, slightly bowed head. The robes hang straight from the drooping shoulders of the slender figure, a distinctive contrast to the flowing, wind blown draperies of the coming T'ang period. That so commercial a type of art, for they were made in quantity, could have such refinement of modeling indicates the sensitivity of those who were employed to design these inhabitants of the tombs. We are indebted to Mr. Robert Somerville for this welcome addition to our collection.

¹48.202. Woman Tomb Figurine, terra cotta. Chinese, Northern Wei dynasty (386-534 A.D.). Height 11½ inches, width 2½ inches, depth 1¼ inches. Gift of Robert Somerville.



Plate 7
TWO DANCERS

TWO DANCERS, terra cotta
Chinese, T'ang dynasty, 618-907 A.D.

With the advent of the T'ang dynasty there was a break with many of the older traditions in art. A flowering of realism, a deeper interest in anatomy with the subsequent absorption in movement both of the figure and the draperies, brought about a vivacity and worldliness which even touched the purely religious figures. It was naturally far more apparent in secular representations such as this charming pair of dancers¹ (plate 7). The Wei figurine just mentioned seems static and remote beside these animated, graceful creatures. The full skirts and flowing sleeves are made of a soft-textured material which the artist delighted to model close to the contours of the body, or allow to float gracefully from their arms and fall softly about their feet. Much of the design in color still remains. The soft rose and gold stripes of the skirt are decorated with floral patterns outlined in black. Touches of jade green petticoats are allowed to show as the figures bend in a stately dance. The hair is elaborately arranged in two high knots on either side of a center part. This pair of dancers adds a note of color and courtly distinction to the collection.

¹47.49. Dancer, terra cotta. Chinese, T'ang dynasty (618-907 A.D.). Height 9 inches. Collection: Martin C. Schwab. R. T. Miller, Jr. fund. 47.116. Dancer, terra cotta. Chinese, T'ang dynasty (618-907 A.D.). Height 8½ inches. Collection: Martin C. Schwab. R. T. Miller Jr. fund.

OX CART WITH ATTENDANTS, terra cotta

Chinese, T'ang dynasty, early 7th century A.D.

In the bulletin for March, 1947, the announcement of the first two tomb figures to be received by the museum was made, and at that time the hope was expressed that we might add others to the collection. No wish could have been more quickly and successfully granted than this one. In June, 1947, we were offered a very important example of this medium, the ox cart with attendants¹ (plate 8) from the Martin C. Schwab collection.² Besides its inherent quality it is of special interest to Oberlin because it is said to have been excavated at a site near Ti Yuan Fu,³ the capital of Shansi, in 1926, which cannot be far from Oberlin's school in China. It is larger in scale than any examples known to me, being 19½ inches high and 27 inches long. It shows marked resemblance to one in the Boston museum owned by Mr. Charles B. Hoyt which is partially glazed and somewhat smaller (plate 9). The Oberlin group has no glaze but it is easy to gather from the remaining traces of color that it must have been brilliantly decorated. The terra cotta was covered with a white slip on which designs in color, highlighted with gold are discernible, especially on the front section of the cart which is protected by a hood. Here a diamond pattern in black and white, reminiscent of a similar design found on the Kansu mortuary urn⁴ belonging to the museum, is clearly visible. The mathematical perfection of the twenty-four spoke wheels is a masterpiece of craftsmanship. The ox is a splendid beast, very realistically modeled, with handsome trappings and a bell at his throat. The two attendants show marked individ-

¹47.48. Ox Cart with Attendants, terra cotta. Chinese, T'ang dynasty, early 7th century A.D. Height 19½ inches, width 16 inches, length 27 inches. Collections: Devine, Schwab. R. T. Miller, Jr. fund.

²Exhibited in the Chicago Art Institute from 1928 to 1947.

³The authority for this comes from Mr. H. J. Devine from whom Mr. Martin C. Schwab purchased the cart.

⁴*Bulletin of the Allen Memorial Art Museum*, vol. IV, no. 1, pp. 15-18.



Plate 8
OX CART WITH ATTENDANTS

uality in their features, one Mongolian and the other possibly Semitic. We are told that "Jews were in China of the T'ang, but probably few in number and all merchants."⁵ This group

may represent the rich traders who are known to have come down from Mongolia in great numbers at this time. It is unquestionably one of the outstanding examples of its type.

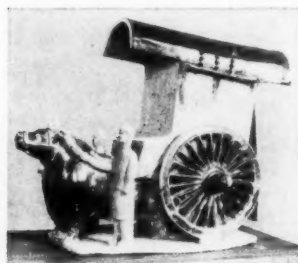


Plate 9
OX CART
(Charles B. Hoyt collection)

⁵K. Latourette, *The Chinese, Their History and Culture* (New York, 1947), p. 200.

HORSE WITH RIDER, terra cotta
West China, T'ang dynasty, middle 8th century

To western eyes one of the most easily understood types of Chinese art is that of the grave figurines of horses. Even the sensitively stylized ones of the Han dynasty, such as the horse's head¹ (plate 10) which was given to Oberlin by Parish-Watson in 1918, make an instant appeal. And when it comes to the complete realism of the T'ang horses, no one could fail to enjoy them. Now, through the generous gift of Mr. C. T. Loo, we have a horse equipped with rider² (plate 11) from a group discovered quite recently in a tomb in the vicinity of Sianfu. The Freer, Boston and Kansas City museums, as well as the Guimet in Paris, also have horses from this find. As they never had been exposed to the air and had remained since T'ang times in the dry soil of the tomb they retained a startling freshness. Unique among the group, this rider carries in his arms a small animal which resembles a dog. The unusual dress of the rider is described by Robert T. Paine, Jr. in the article on the woman rider belonging to the Boston museum, as "the *bu-fu*, that is the foreign, or Turkic, style with long tight-fitting sleeves and large pointed lapels below the neck line. It reaches to knee length and is slit at the sides. The figure wears high

¹18.2. Horse's Head, terra cotta. Chinese, Han dynasty (206 B.C.-220 A.D.). Height 8½ inches, length 11¼ inches. Gift of Parish-Watson.

²48.305. Horse with Rider, glazed terra cotta. Chinese, T'ang dynasty, c. 8th century A.D. Height 13½ inches, width 4½ inches, length 15 inches. Gift of C. T. Loo.



Plate 10
HORSE'S HEAD



Plate 11
HORSE WITH RIDER

boots. Such apparel is probably of Iranian origin but was fashionable in China in the T'ang dynasty."³ Evidently both men and women wore similar garments, as this description apparently fits our gentleman equally well except for the cap. Our rider's costume is covered with green glaze, while the peaked close-fitting cap is black. His small pointed beard, mustache and eyebrows are sketched lightly with black hair-line strokes, and contrast strangely with the pale pink of the flesh tones and the bright red lips. The russet brown glaze of the horse's body is relieved by the mottled green and white saddle cloth and a streak of white down the nose. There are touches of green on the ears and the carefully parted forelock. This manner of arranging the forelock, the closely bound tail and the absence of bit and bridle are characteristic of these Sianfu horses.⁴

³"A Chinese Horse with a Female Rider," *Bulletin of the Museum of Fine Arts* XLVI (Boston, 1948), p. 55.

⁴B. Laufer, *Chinese Clay Figures*, Museum of Natural History (New York, 1914), pp. 313-314.



Plate 12
RITUAL CHARM

THE DONALD W. EVANS MEMORIAL COLLECTION OF CHINESE JADES

It is most unusual for a college to receive two important memorial gifts in a single field of art within a single year. Yet, as will be seen in the following pages, Oberlin has just had this good fortune. As director of the Allen Art Museum, I should like to thank Mrs. Donald W. Evans both personally and officially for the outstanding collection of Chinese objects which she has presented to the college in memory of her husband. Although not herself intimately connected with Oberlin, she has been led to think of this museum as a fitting place for this memorial through her friendship for one of our own graduates, Mr. Samuel Wilson. We are particularly pleased that our museum collection is now of sufficiently high quality to attract such a generous donor as Mrs. Evans.

Clarence Ward, Director

The gift to the museum of thirty-three early Chinese jades by Mrs. Donald W. Evans as a memorial to her husband makes a most welcome contribution to our increasingly significant collection of Oriental objects. This type had not previously been represented and it fills an important gap with some notable pieces from as early as the Chou dynasty through the 18th century. One of the most distinctive and unusual objects is a ritual charm¹ (plate 12) "used in the prayer for rain."² It

¹47.109. Ritual Charm, jade. Chinese, prehistoric to Chou dynasty. Width $3\frac{1}{2}$ inches, length $4\frac{1}{8}$ inches.

²B. Laufer, *Jade* (South Pasadena, 1946), p. 89, fig. 91.

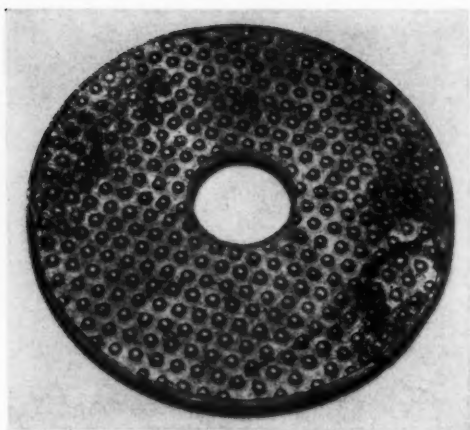


Plate 13
RITUAL CHARM (*Ku Pi*)

represents a double-headed dragon in low relief and is beautifully designed and executed. It is a comparatively unfamiliar type of jade and authorities still disagree as to its possible date. By some it has been attributed to a prehistoric period, while others feel it cannot be earlier than the Chou dynasty (1122-249 B.C.). If one examines the accompanying illustration it can be seen that calcification in the middle section has destroyed some of the exquisite modeling. However, much of the surface still is a light celadon green which has taken on a soft sheen, especially on the scales of the dragon which seem to glow with an inner light.

Nine of the group come from the Chou dynasty. Among these one of the rarer pieces, especially as to the quality of the jade, is a symbolic knife.³ The cool, dark green ground is lightened by rather fine, even mottling of pale greens and rich browns. The exquisite precision of cutting and the velvety polish again confirm the amazing skill of these early artists who had patience rather than power tools. Other important Chou pieces are a

³47.80. Symbolic Knife, jade. Chinese, Chou dynasty (T'sin period, 255-206 B.C.). Width $2\frac{3}{4}$ inches, length $9\frac{1}{8}$ inches.

chisel⁴ and an earth symbol,⁵ and a *Ku Pi*⁶ (plate 13), symbol of heaven, ornamented with an all-over design of the grain pattern of white jade with brown earth stains.

Among the more notable objects from the Han dynasty (206 B.C. to 220 A.D.) is a sword guard⁷ (plate 14) decorated with a boldly designed, highly stylized dragon, and from the Sung dynasty (960-1127 A.D.) a delightful life-sized frog⁸ (plate 14) of gray green jade with large splashes of lighter green and brown. Several girdle clasps, each with a different design and color, and some pieces whose purpose is not known comprise the rest of this varied and intensely interesting collection.

⁴47.85. Chisel, jade. Chinese, Chou dynasty (12th to 3rd century B.C.). Width $2\frac{3}{8}$ inches, length $5\frac{3}{16}$ inches.

⁵47.86. *T'sung*, jade. Chinese, Chou dynasty (12th to 3rd century B.C.). Height $1\frac{1}{8}$ inches, width $2\frac{3}{8}$ inches, length $2\frac{3}{8}$ inches.

⁶47.89. *Ku Pi*, jade. Chinese, Chou dynasty (12th to 3rd century B.C.). Diameter $8\frac{3}{4}$ inches.

⁷47.79. Sword Guard, jade. Chinese, Han dynasty (206 B.C.-220 A.D.). Height $\frac{3}{4}$ inch, width $1\frac{1}{8}$ inch, length $2\frac{3}{4}$ inches.

⁸47.77. Frog, jade. Chinese, Sung dynasty (960-1127 A.D.). Height $1\frac{1}{8}$ inches, width $2\frac{3}{8}$ inches, length $2\frac{3}{4}$ inches.



Plate 14
SWORD GUARD AND FROG



Plate 15

DANCING APSARAS

DANCING APSARAS, limestone

Indo-Chinese, Khmer, c. 12th century A.D.

The first example of Indo-Chinese sculpture to come to our collection is a limestone relief of a dancing Apsaras¹ (plate 15) from the region of Angkor-Vat. The highly imaginative and

¹48.287. Dancing Apsaras, limestone. Indo-Chinese, c. 12th century A.D. Height 25½ inches, width 20¼ inches. R. T. Miller, Jr. fund.

complicated legends of Indo-Chinese mythology tell us of the twenty-six Paradises which mount one above another until they reach Nirvana. The Apsarases who inhabit these heavens have inspired some of the most charming figures in all Khmer art. Their origin is described as follows: "Among secondary divinities we must first of all cite the Apsarases, graceful feminine creatures, born of the churning of the ocean for the pleasure of the gods; their effigies are found in profusion on the walls of the temples, frequently in a very deeply cut ornamental framing, and they enliven with their smiles the architecture of the Angkor monuments. They are the ballerinas of the heavens, and they are seen sometimes motionless, in long skirt, holding flowers, sometimes dancing with knees apart."² The stylized, carefully balanced pose of the dancing figure belonging to Oberlin may still be seen in the ritual dances of Bali.

The flowing lines of the baroque niche in which our dancer moves quite freely repeat the studied grace of the figure within it. The heavy, bold treatment of this band and its decorative elements, the more realistic, less etherealized features of the dancer may indicate that it is of later date than the majority of slender esthetic creatures which line the wall at Angkor, thus being prophetic of the type which was to appear later at Bayon, another part of the Angkor group, where the heavier style predominates.³ The head dress of our figure precludes its having come from Bayon, as Mr. Philippe Stern⁴ says the triple pointed ornament is found only at Angkor.

HAZEL B. KING

²J. Hackin et al., *Asiatic Mythology* (New York, n. d.), p. 212.

³Bayon has been considered earlier in date than Angkor-Vat because of its more massive style, but recent research by Philippe Stern and Georges Coedes has reversed the chronology. "Tel" says, "Consequently the art of Angkor-Thom and of the Bayon instead of being considered as the more primitive, somewhat cyclopean so to speak, should, on the contrary, be regarded as a sort of exuberant expansion, a baroque style succeeding the classic perfection of Angkor-Vat." (*Angkor*, Les Editions "Tel," 1931).

⁴*Le Bayon d'Angkor et l'Evolution de l'Art Khmer* (Paris, 1927), pl. 6 (A.).

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